KERAMIC STUDIO

Vol. XVI, No. 12. SYRACUSE, NEW YORK April 1915

WHAT do you think of our "Bridal" issue? We consider that there are some very nice suggestions for design which can be adapted to other motifs if desired. We print some extracts from the letter of Mrs. Blair who personally gives the prizes for the semi-naturalistic designs. First Prize Miss Josephine O'Brien, "My idea in offering the prize was to secure something easy, effective, in good taste, not too formal and dressy enough to please the bride." In awarding first prize to Miss O'Brien, a criticism is made as to the division into four of the plates; the curved line below also gives a rather heavy effect, but the drawings of the orange blossoms are the nearest to the real flower of any of the competitive designs. In regard to this Mrs. Blair adds: most of the drawings instead of resembling orange blossoms, are more like Hepatica or Blackberry blossoms with the leaves of the rose—only one design shows that orange blossoms grow on trees instead of vines. Did you ever see orange blossoms with even a touch of pink? Yet most of the designs in this competition have pink buds, also light and airy blossoms, while the real thing has creamy buds, faintly tipped with green, and blossoms of purest white and of waxen texture." Second Prize, Mrs. E. A. Mc Gaughey. Mrs. Blair says of this, "if the orange blossoms were just a little more real, this would be just the thing to delight the hearts of both the amateur and, equally or more important, the bride." Of the first prize conventional, *Keramic Studio*, given to Miss Hannah Overbeck, which we show in color Mrs. Blair notes that though the coloring is delightfully refined and pleasing, it is doubtful if it would light up sufficiently to be entirely suitable for a dinner set, especially a bridal dinner, where there should be a show of crispness and brilliancy." The same criticism would apply to the second prize *Keramic Studio* given to Mrs. Eula McElhinny. However these designs, while possibly not brilliant enough for bridal dinners would be very suitable for lunch or special sets. Moreover, by changing the color scheme, they can be made as brilliant as desired.

No naturalistic decoration was considered up to the standard for first prize. Second prize was awarded to Mrs. Bigelow as being the best sent, although the orange blossoms might have been more realistic and the whole grouping less heavy.

A great quantity of designs were submitted which did not *in the least* suggest orange blossoms, among these, however, were many which from the point of view of designing were fully as good and possibly better than many of the prize designs. We have secured the best of these for publication from time to time in *Keramic Studio* although we already have on hand more designs than we can use for a long time. Many designs were so carelessly or untidily executed that while they had good points they were turned down incontinently. It is always well to bear in mind that an ordinary idea, well executed, attracts always more attention than an original idea poorly displayed; tracings, sketches, etc., are all very well in their place but that place is not in a competition, especially one which calls for designs suitable for *reproduction* in black and white or color.

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A letter from an old subscriber makes some very natural complaints which are quite justified by the circumstances—but unfortunately the circumstances can not be altered. A part of the letter follows: "A difficulty I find with the designs which have treatments given, is the puzzling names given for colors suggested—for instance, enamels given by numbers. I should not know what make of enamels and if I did, I should not care to purchase all these enamels. For still another design names are given which I have never seen in any catalogue. If there could be some standard make given, treatments would be the help I should wish in my work." Color treatments given in *Keramic Studio* are only suggestions by the artist after all, and every one is at liberty to translate them into her own line of colors. There is no *standard* line of colors any longer, each teacher of note puts up the particular shades of color which please *her* and as they are usually mixtures of other colors, they have to be given new names to distinguish them. The only way to find out the real shade is to get the color or enamel from the artist who gives the design treatment—otherwise one must make up a color scheme of her own. After all it does not much matter whether the design is carried out exactly in the same shades used by the designer. Try out some color schemes in water color and bring them out with your own make of colors if you do not feel like purchasing the exact shade given. The same subscriber speaks of the difficulty she finds in teaching the conventional because the pupils cannot draw. But surely that is what the pupil expects to be taught. The fact is that nowadays it is necessary for every teacher to go herself to some one who has become prominent in that line of work and to learn the routine of conventional designing so that she may impart the method to her pupils, she will then find it much easier to teach and the pupils will be able to do a greater part of their work because, from the very fact that the pupils cannot draw, they must sit and look on while the teacher of naturalistic work does all the painting. The particular value of studying in the larger cities with the leading ceramic decorators is the learning of the method of designing for ceramic work and the technique of execution.

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We are sorry to announce that there will be no Robineau Pottery Summer School this year, neither in Syracuse nor in San Francisco. We found that the San Francisco plan was not practical. However, Mrs. Cherry will have classes in various cities in the West this summer, beginning in June. Write to her at her St. Louis address for information and particulars. Her teaching will be mostly of enamel work which is in such demand now.

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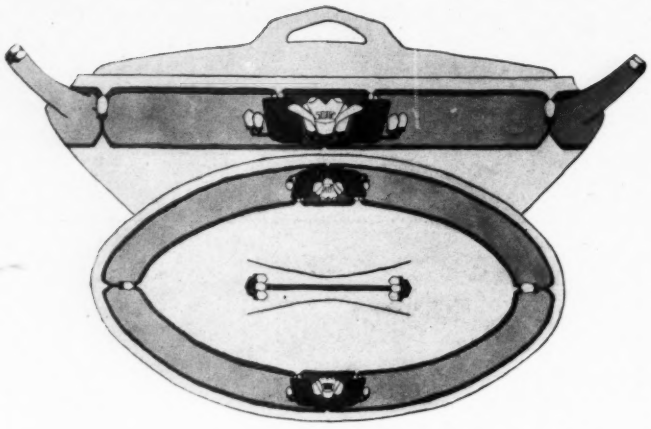
The San Francisco Exposition has a beautiful Arts and Crafts Section under the management of C. F. Ingerson, Palace of Varied Industries. Some very good decorated china. Show cases are furnished by the Exposition. A commission of 25% is charged on sales. No other expense for exhibitors but shipment. Jury is very strict, no naturalistic work accepted.



VEGETABLE DISH, ORANGE BLOSSOM MOTIF,

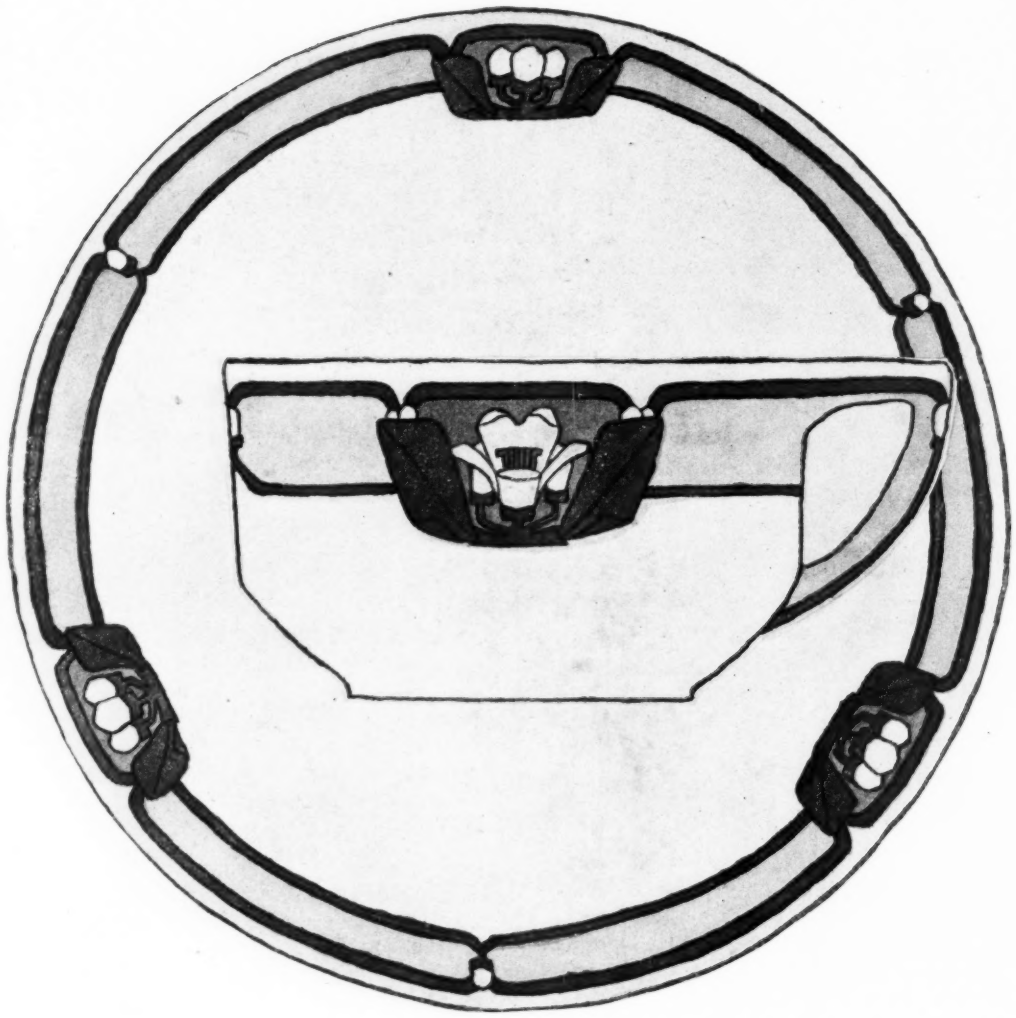
ORANGE BLOSSOM DINNER SET, CONVENTIONAL

(See also Color Supplement)

FIRST PRIZE

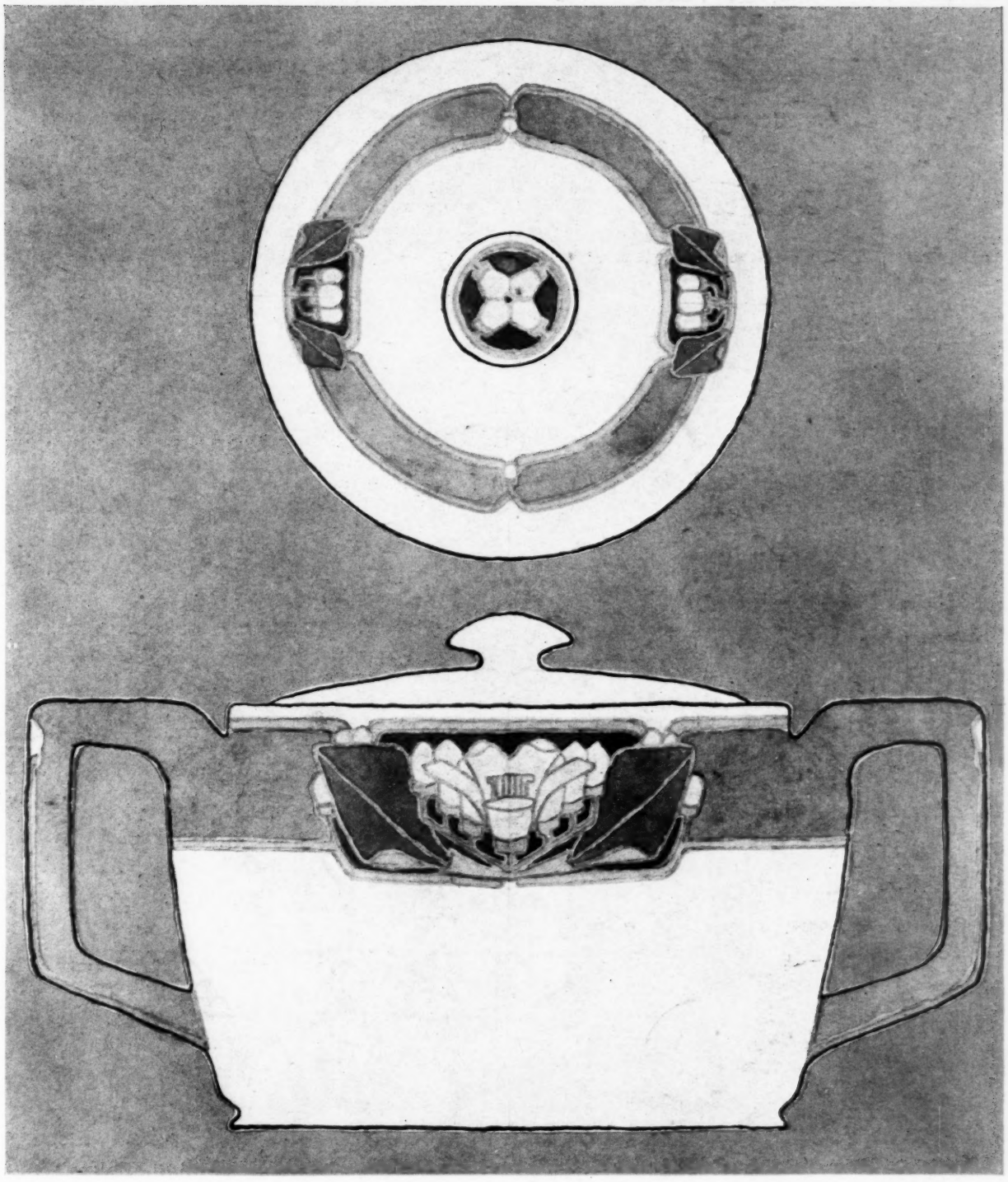
Hannah B. Overbeck

ENTIRE design to be outlined in gold and it might be nicest to make entire background of flower medallions in Gold. Background between bands Dark Green No. 7 with some Grey for Flesh. If background of flower medallions is not gold, make it of darker shadeof same mixture used for rest of background. Stamens of flowers Yellow Ochre. Leave flowers white or paint with a delicate shade of Ivory. Upper side of leaves, Olive Green with a little Apple Green and Black; stems and other green parts of design, Apple Green with a little Olive Green and Black making those parts lighter than the upper sides of leaves.



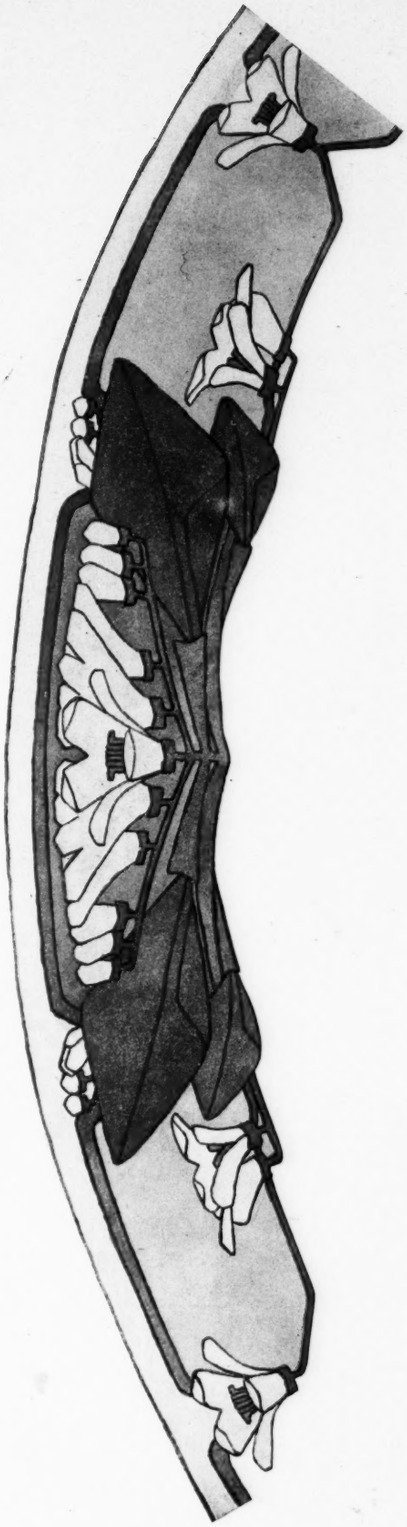
FIRST PRIZE

CUP AND SAUCER, ORANGE BLOSSOM MOTIF, CONVENTIONAL—HANNAH B. OVERBECK



SUGAR BOWL, CONVENTIONAL ORANGE BLOSSOMS—HANNAH B. OVERBECK

APRIL 1915
SUPPLEMENT TO
KERAMIC STUDIO



BORDER OF PLATTER

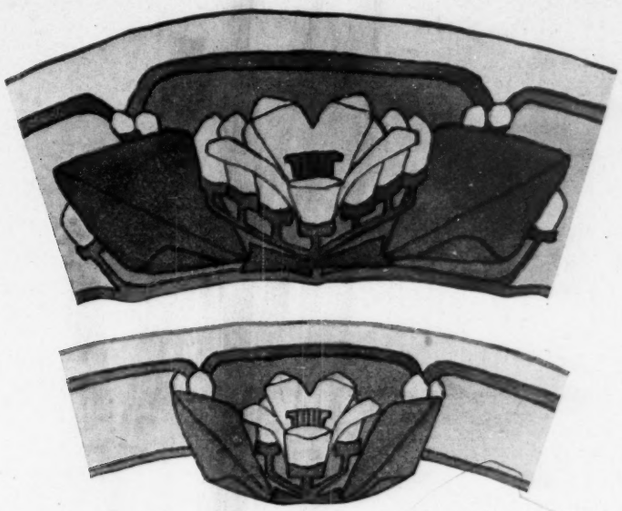
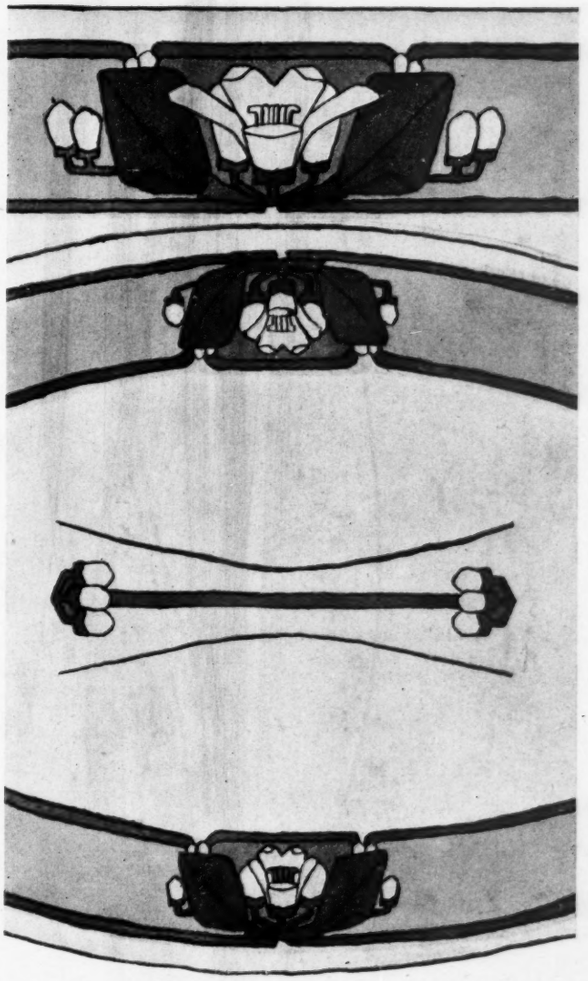


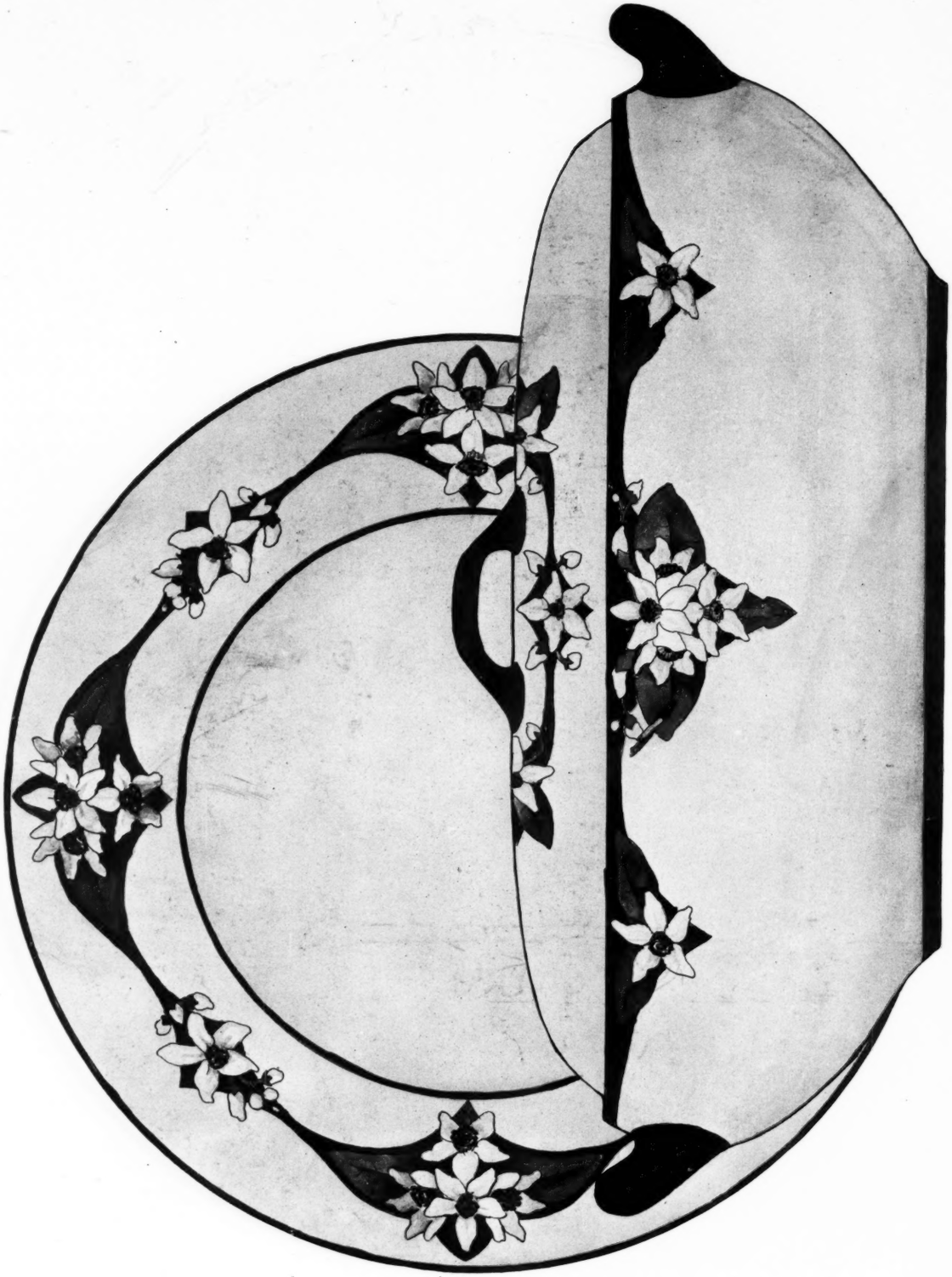
PLATE BORDERS



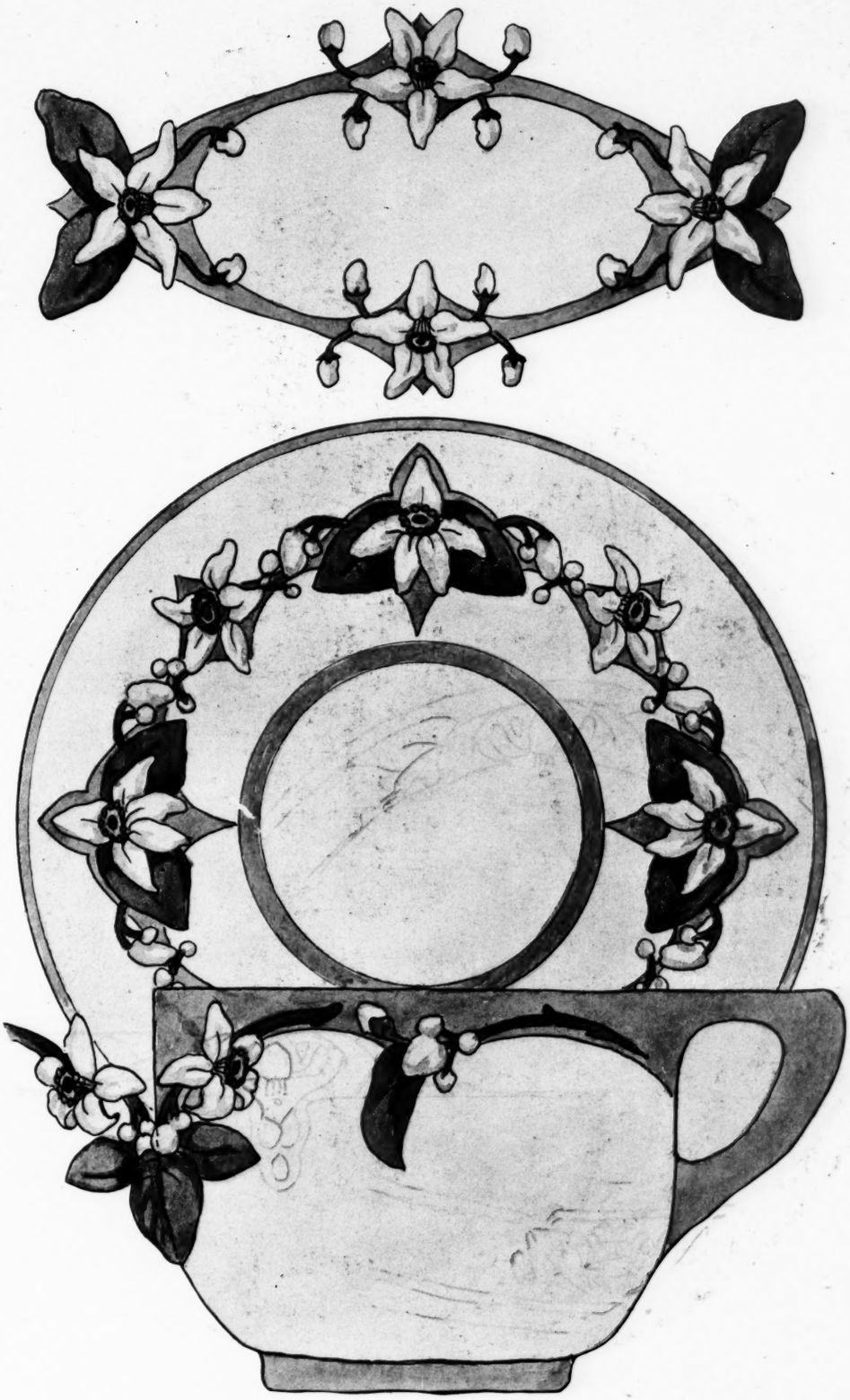
SECTION OF BORDER AND COVER FOR VEGETABLE DISH

FIRST PRIZE

DINNER SET, ORANGE BLOSSOMS, CONVENTIONAL—HANNAH B. OVERBECK

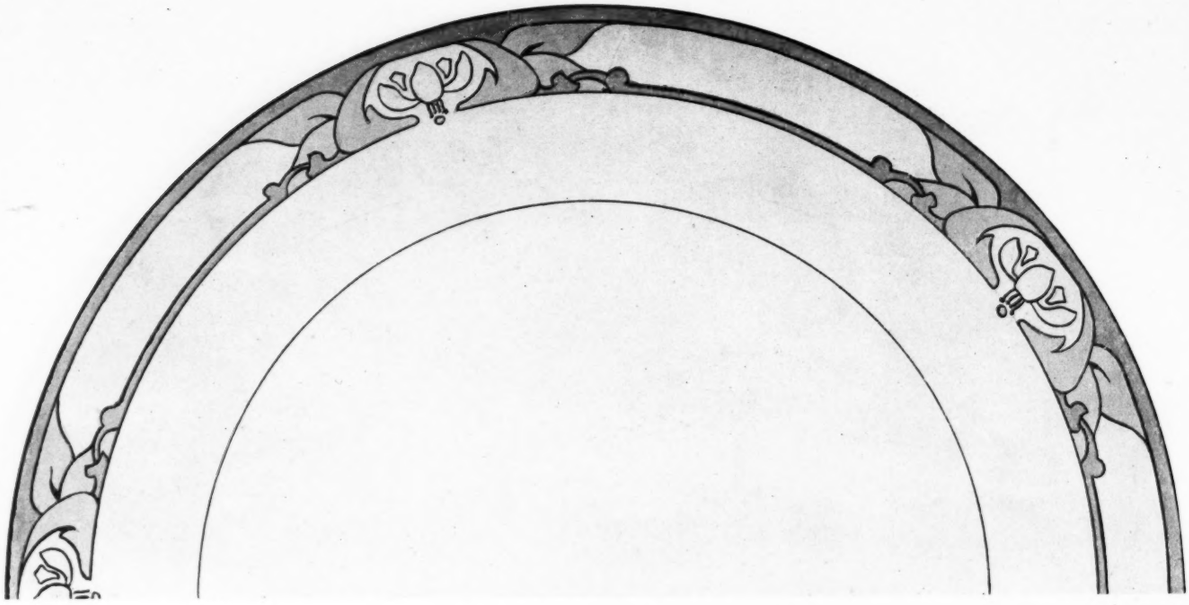


BRIDAL DINNER SET, FIRST PRIZE, SEMI-CONVENTIONAL.—JOSEPHINE O'BRIEN (Treatment page 226)

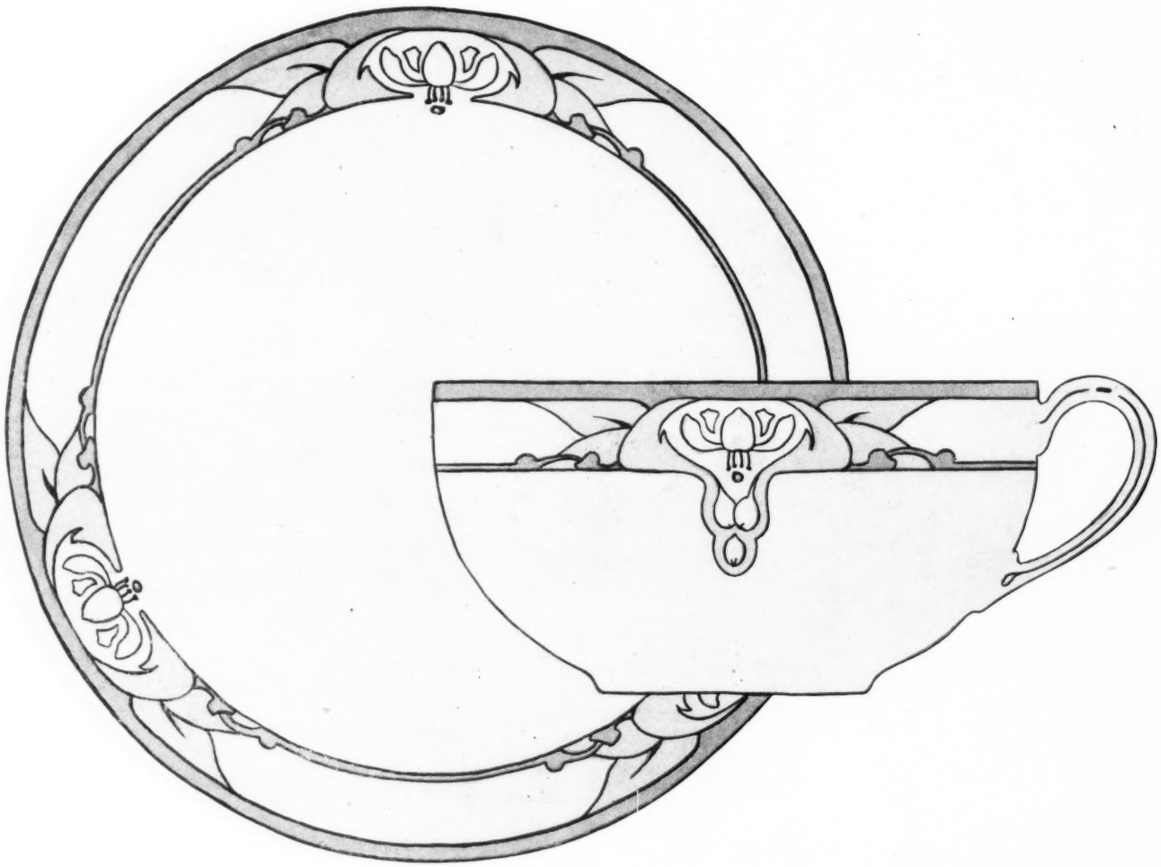


ORANGE BLOSSOMS, DESIGN FOR DISH COVER AND CUP AND SAUCER—JOSEPHINE O'BRIEN

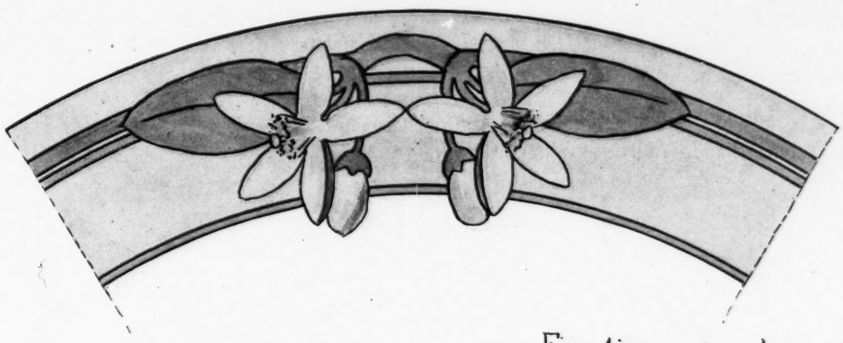
First Prize, Semi-Conventional (Treatment page 226)



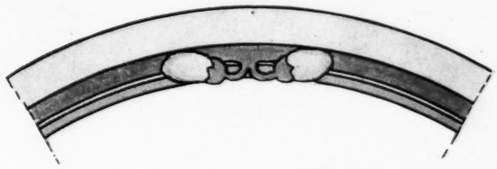
PLATE, ORANGE BLOSSOMS, CONVENTIONAL—STEWART E. MAYER (Treatment page 225)



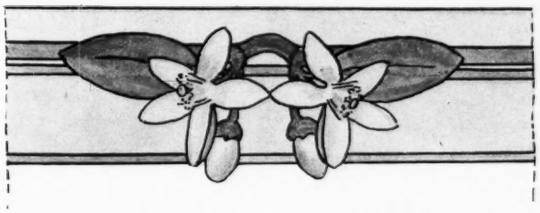
CUP AND SAUCER—STEWART E. MAYER (Treatment page 225)



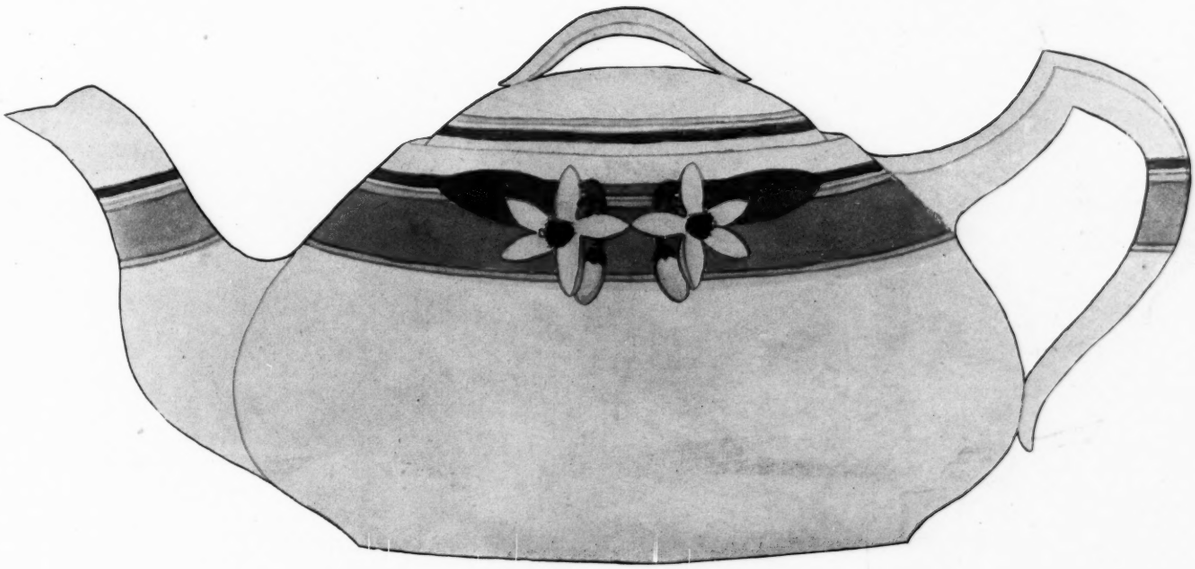
Five times on plate



Five times on saucer.



Twice on cup.



ORANGE BLOSSOM BORDERS AND TEAPOT—EULA McELHINNY (Treatments page 226)

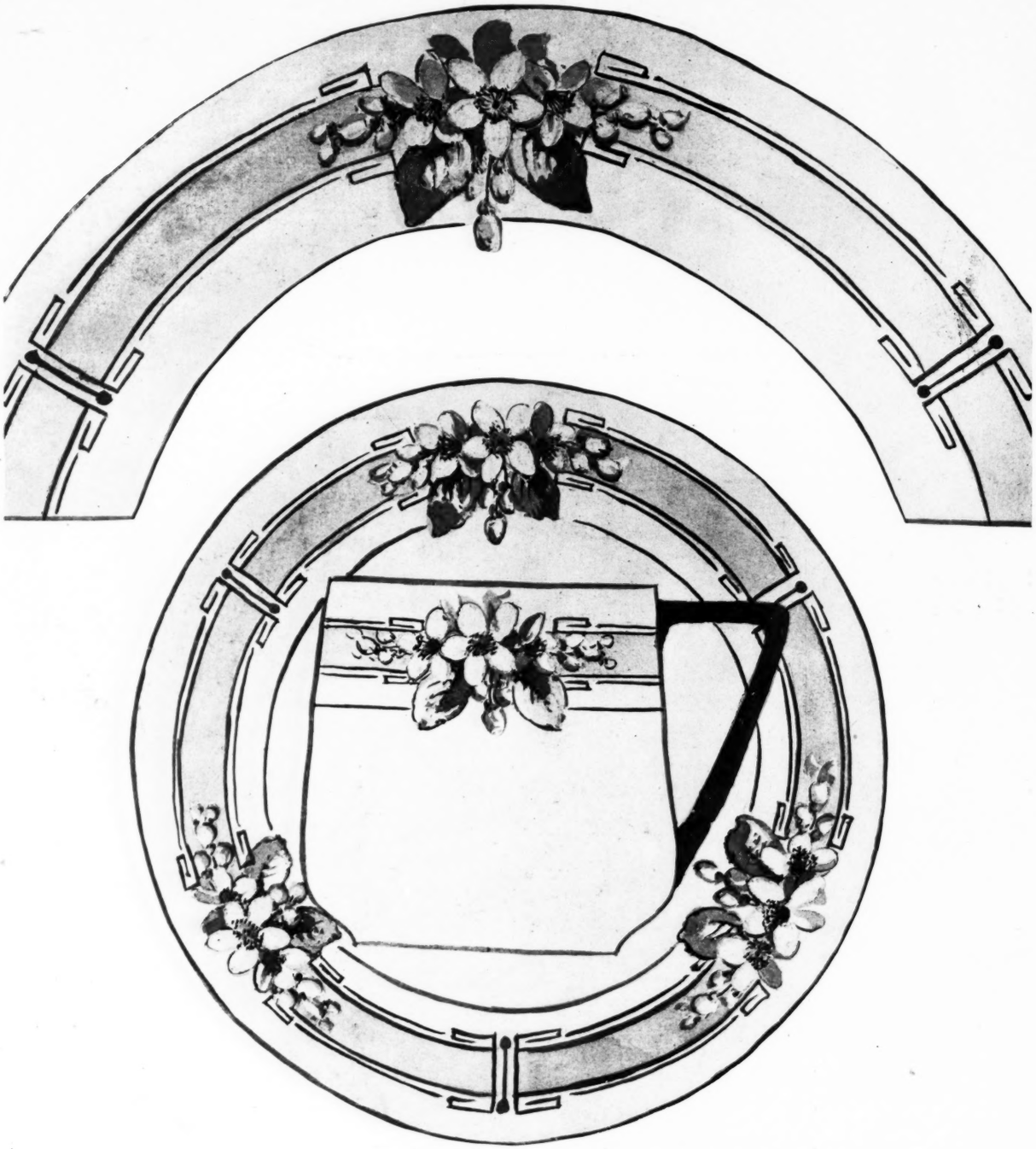
Second Prize Conventional

SPRAY OF ORANGE BLOSSOMS (Page 221)

E. A. McGaughy

PAINT band in Apple Green and a little Lemon Yellow Shadow colors for white blossoms Violet and Lemon Yellow; centers of flowers Lemon Yellow, Yellow Brown and Brown Green; leaves Apple, Shading, Olive and Dark Green. Shadow leaves and trailers Copenhagen Blue. Retouch with same colors. Edges and lines and handles are done in White Gold.

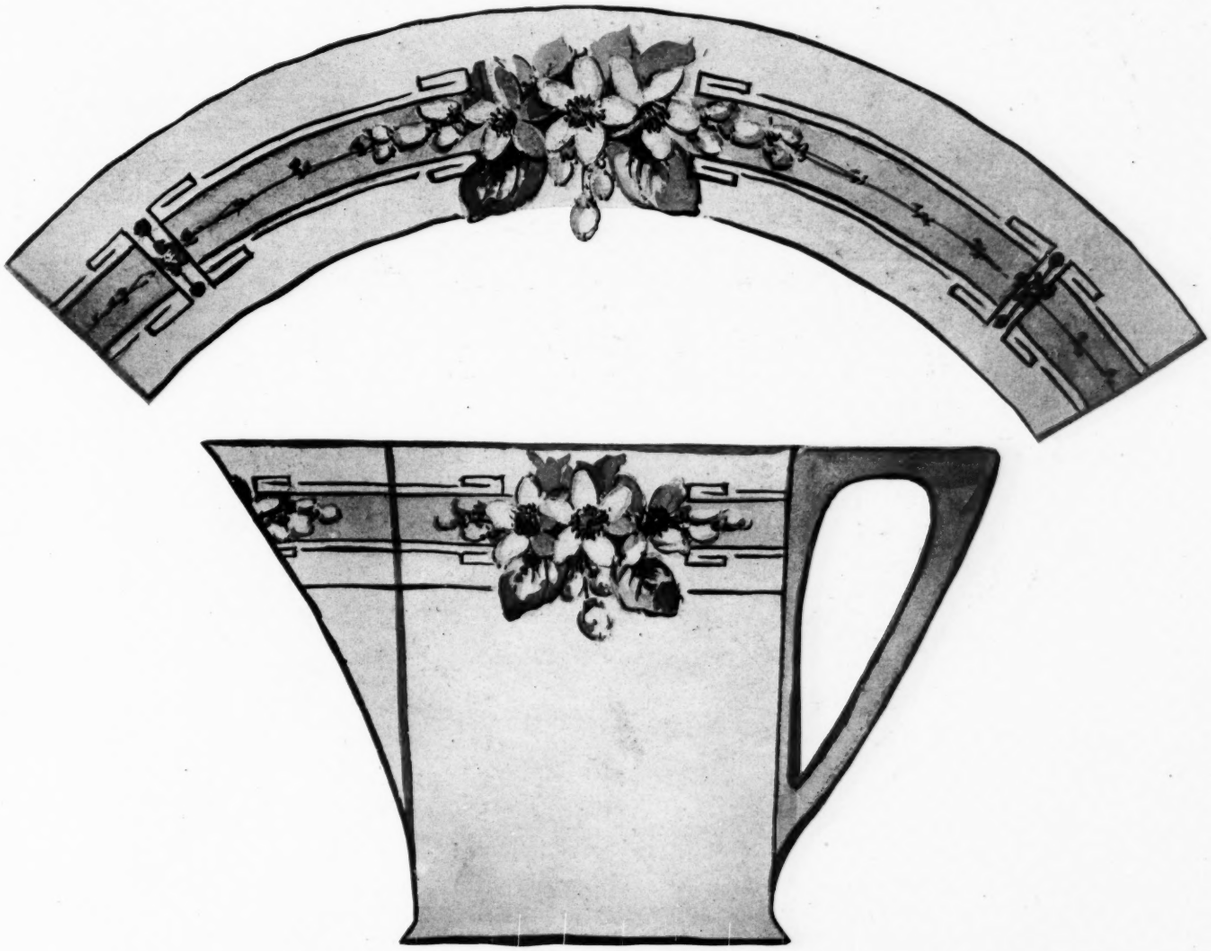
White gold burnishes much better if liquid gold is applied for first firing. It does not alter color of gold and it does not tarnish as quickly.



DINNER SET, PLATE, CUP AND SAUCER—E. A. McGAUGHY

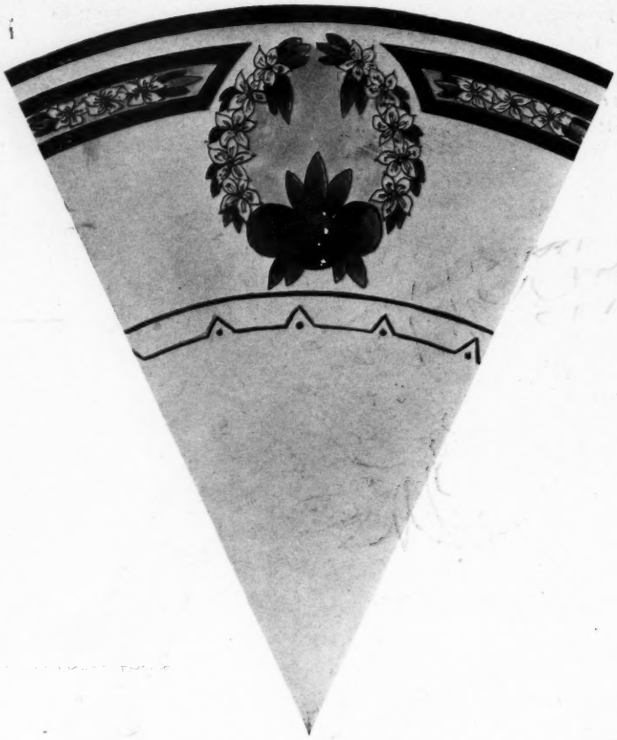
PAINT band Apple Green and little Lemon Yellow. Shadows of flowers Lemon Yellow and Violet No. 1. Centers Lemon Yellow, Yellow Brown and Brown Green. Leaves Apple, Olive, Shading and Dark Green. Shadow leaves and lines outside wide band in Copenhagen Blue. Narrow lines, handles, etc., in White Gold. Retouch in same colors.

SPRAY OF ORANGE BLOSSOMS—E. A. McGAUGHY



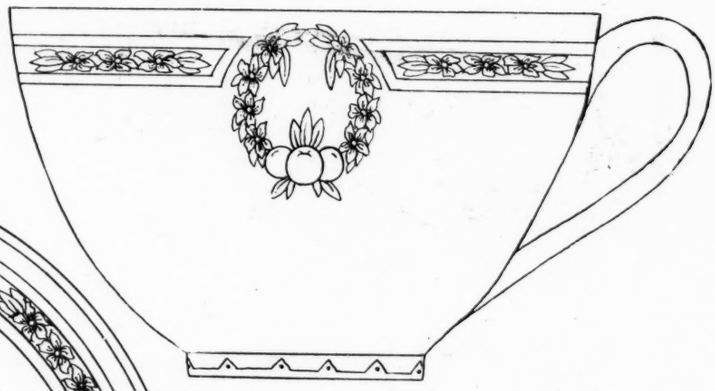
SECTION 10-INCH PLATE AND CREAMER

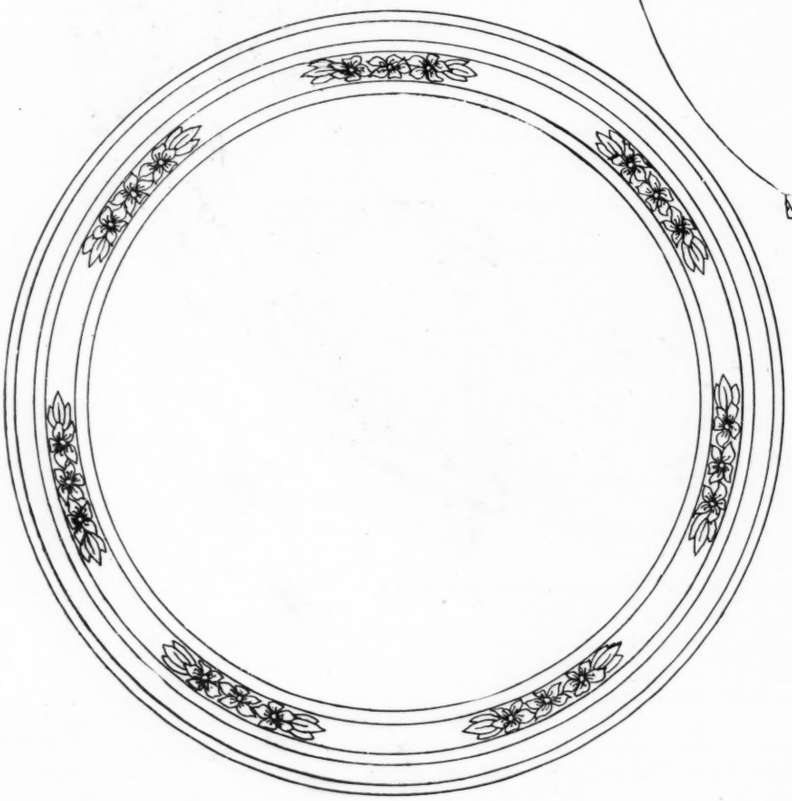
DINNER SET, BLAIR SECOND PRIZE, SEMI-CONVENTIONAL—E. A. McGAUGHY



DINNER SET,
ORANGE BLOSSOM MOTIF,
SEMI-CONVENTIONAL,
M. C. McCORMICK
(Treatment page 223)

FULL SECTION PLATE (Page 223)



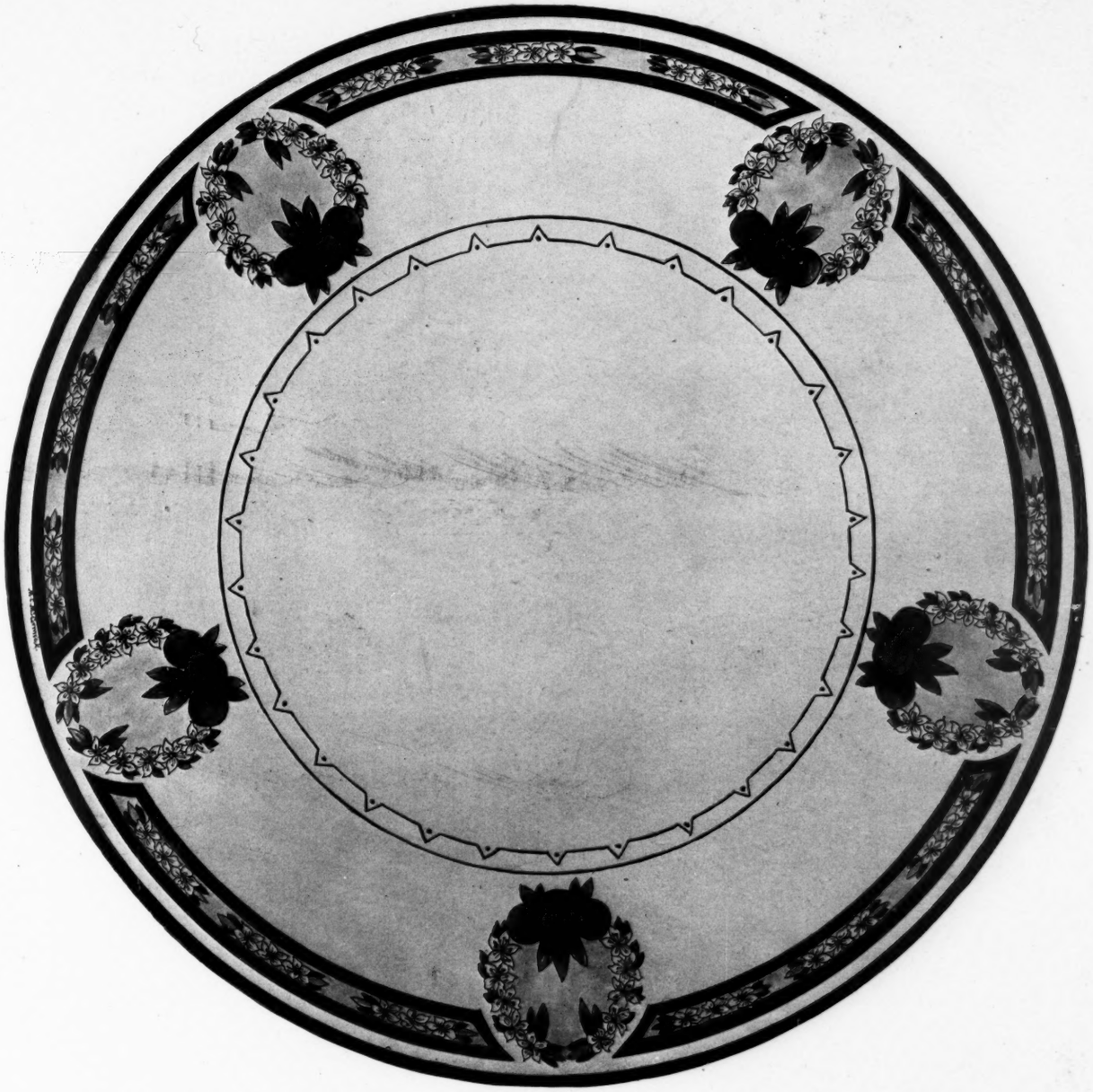


CUP AND SAUCER

CLUB AND STUDIO NOTES

The Ceramic League of Philadelphia will hold its Ninth Annual Exhibition April 22 and 23, Room 302 Fuller Building 10 South 18th St. Seven gold pieces are offered as prizes and a fine display is expected. The League numbers fifty members and nearly all will be represented in the coming exhibition.

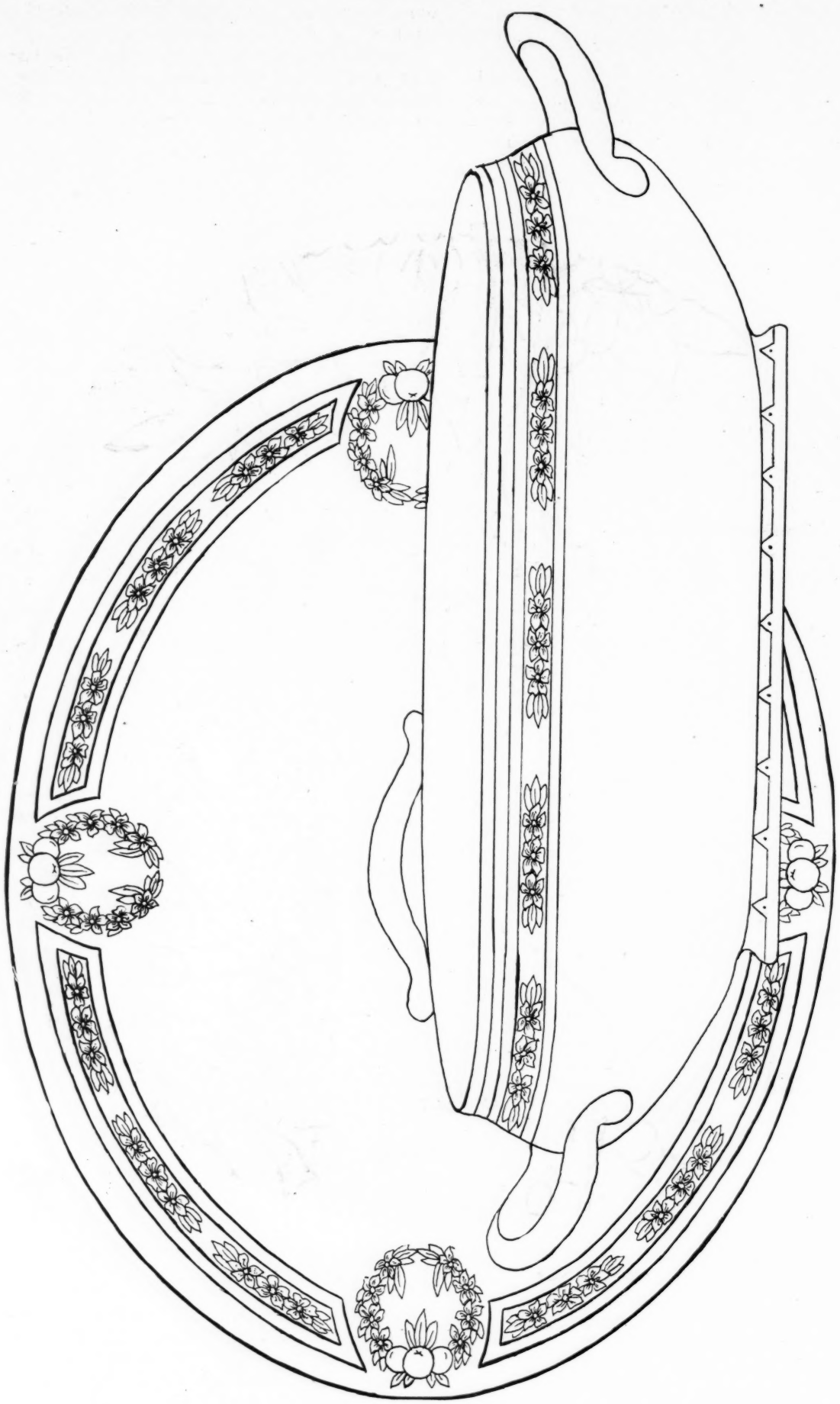
Miss Mabel C. Dibble of Chicago will continue teaching in her present location until June 1st. She will then go north for the summer months.



DINNER SET, SERVICE PLATE—M. C. McCORMICK

ORANGE Blossoms, White Enamel, centers Yellow. Leaves Apple Green toned with a little Brunswick Black and Deep Purple $\frac{1}{5}$ Aufsetzweis for dark tone. Add a little Apple Green and Yellow for the lighter green. Oranges, Orange Yellow toned with Deep Purple, add $\frac{1}{4}$ Aufsetzweis. Add more white for the lighter tone. The background in the medallions and bands is a delicate tint of Primrose Yellow. For the first fire outline with Black and put on Gold in the dark bands . Fill in enamels and touch up gold for the second fire.

The design on saucer may be applied to the bread and butter plates. The arrangement for the platters is the same as cover for vegetable dish.



DINNER SET, ORANGE BLOSSOM MOTIF—M. C. McCORMICK

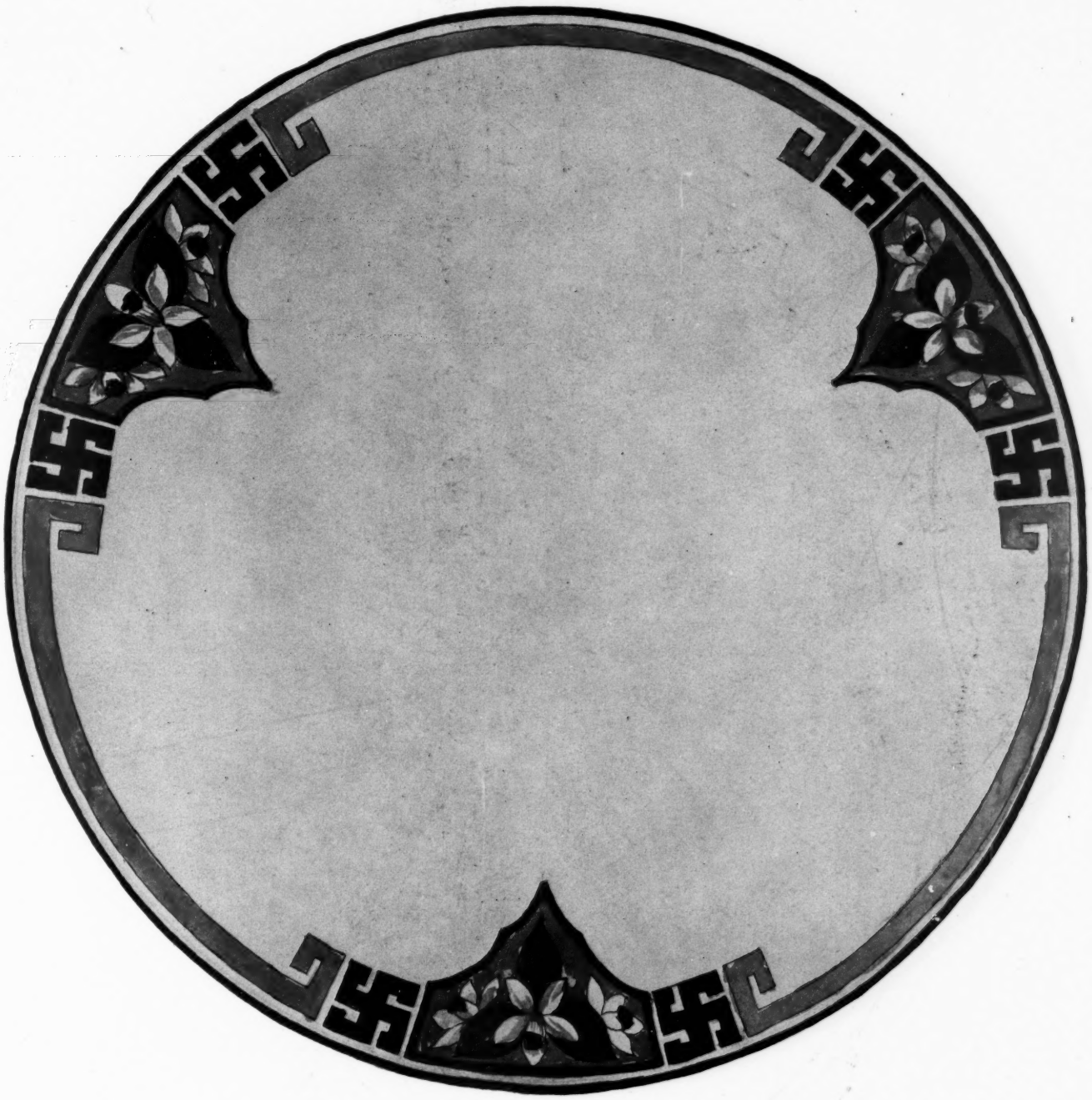
(Treatment page 223)

PLATE, CUP AND SAUCER (Page 218)

Stewart E. Mayer

TO be executed in green and blue. First Fire—Outline design in Gold. Second Fire—Use Copenhagen Blue two parts and Grey for Flowers one part for bands, stems, little oranges and cups; and Brown Green with a touch of Grey for Flowers for the leaves. Flowers and buds to be touched with a little Grey for Flowers.

Third Fire—Go over gold outlines. This design is also pretty if carried out in two shades of blue for leaves, stems a little Orange, and Yellow Brown for blossoms. For the blue use Copenhagen Blue 2-5 and Grey for Flowers 3-5. Outlines in gold.



PLATE, ORANGE BLOSSOMS—MRS. LOUISE ELLIS

FIRST Fire—Outline in German Black and put on the gold on the dark bands and the dark conventional figure.

Second Fire—The light bands and background back of flowers are a thin wash of Green (Royal Green with a little Purple). The flowers are washed in with a very pale Warm Grey and shaded with Grey for Flowers. The centers are Albert Yellow with little dots of Yellow Brown. The leaves are washed in with Royal Green shaded with Dark Green. Strengthen the black outlines and go over the gold.

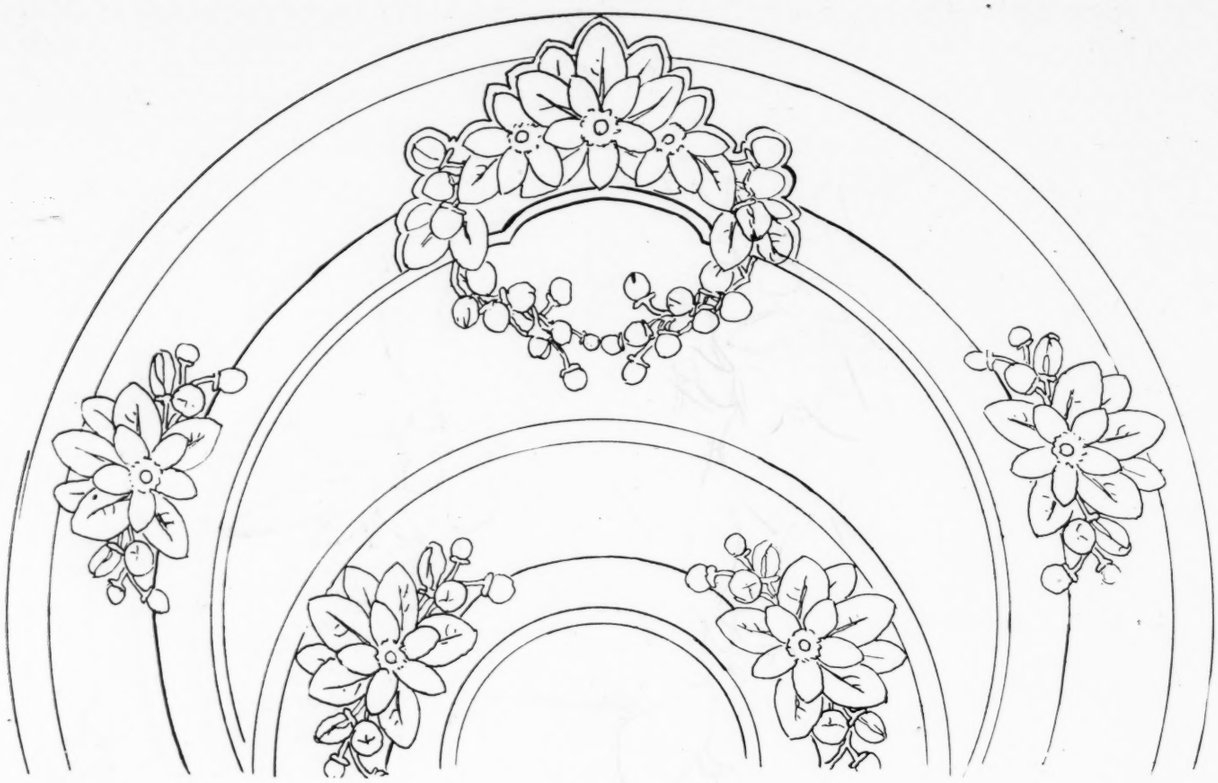


PLATE. ORANGE BLOSSOMS—IDA A. JOHNSON

FIRST Fire—Outline. Second Fire—Tint entire plate Trenton Ivory and Yellow Brown, equal parts; deep enough to give a warm tone to the flowers and buds.

Third Fire—Tint center Yellow Green very pale, border back of flowers Empire Green; small band inside and outside of border Dark Brown and a little Dark Grey. Leaves Yellow Green and Dark Green. Retouch and fire again if necessary. The large unit may be used for a monogram.

BRIDAL DINNER SET (Pages 216, 217)

Josephine O'Brien

FIRST Fire—Outline entire design with Outline Black. When thoroughly dry lay in bands, handles and background back of flowers with Roman Gold.

Second Fire—Use Olive Green for leaves and stems and Dark Green for shadows on leaves and pistils of flowers, Copenhagen Blue and Trenton Ivory for shadows on blossoms, and buds. Lemon Yellow and light touches of Yellow Brown for anthers and stamen. Give background a second wash of Roman Gold.

TEA POT AND BORDERS (Page 219)

E. L. McElhinny

OUTLINE design with Copenhagen Blue and Dark Grey. Paint the wide band back of flowers with Apple Green, Yellow for Painting or Lemon Yellow and a little Dark Grey. Dark bands and leaves are the same with Yellow Green and a little Brown Green added. The light band on lid and the lower band on wide border are a delicate pink painted with a thin wash of Blood Red and Rose. The remaining light is Violet and a little Dark Grey. Flowers are shaded with same. Stamens are Albert Yellow and a little Yellow Brown. Buds are shaded with a thin wash of Blood Red and Rose.

ANSWERS TO CORRESPONDENTS

L. M. M.—Will you kindly tell me what would be the result if I re-fired a piece of satsuma after it had thoroughly soaked in strong tea?

2.—In using enamels prepared for soft glaze can they be made alright for hard glaze by the addition of a little Aufsetzweiss?

1—The coloring from the tea will probably fire out, we do not think it will have any other effect.

2—The soft glaze enamel will fire alright on the hard glaze if light fired, but if a hard fire is required add about 1-5 of the aufsetzweiss.

M. T. V. N.—If you are familiar with Chinese ornament could you suggest colors to use to obtain the various colors found in same? I do not wish enamels

They used a great many different colors so it would be hard to answer this question. If you wish the dusting colors write to this office for a color chart of the dusting colors and you could probably match the color you wish from that.

M. H.—Where can I purchase white gold or silver that will not tarnish? I understand there is some made with aluminum or platinum in it to hold its color. I have used Hasburgs white gold but it will tarnish and in some spots look like gold.

We do not know of any silver that tarnishes less than the Hasburg white gold: it seems to tarnish as little as any of them.

J. M. D.—A circular from Robineau Pottery gives lavender oil as medium for Cherry enamels in place of turpentine. Why has it never been mentioned in Keramic Studio, or is it a new way to mix enamels?

The treatments in the magazines are written by the different contributors and they have different ways of working. The lavender oil has been mentioned before in some of the treatments, you probably did not notice it. Lavender oil is considered superior to turpentine because it does not evaporate as quickly and is not as oily. The garden lavender compound, not the pure oil, should be used.

(For lack of space, several answers are carried over until next issue.)